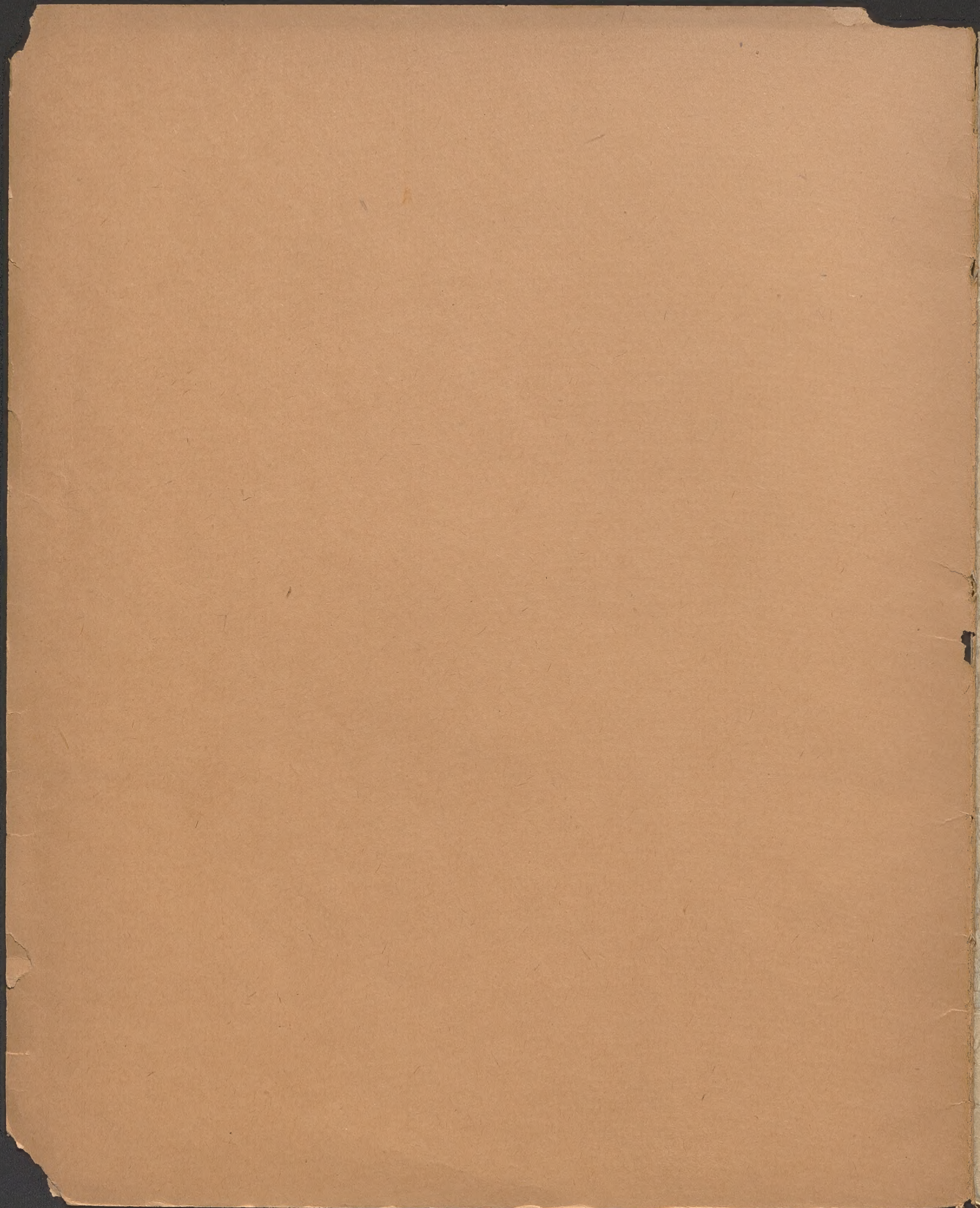


9076

III

musicalia



Przyjęta przez Zarząd Instytutu Muzycznego w Warszawie.

Wydanie VII.

Szkoła

techniki fortepianowej

ułożona
przez

Profesorów instytutu muzycznego

ALEKSANDRA RÓŻYCKIEGO

i
ANTONIEGO RUTKOWSKIEGO.

Approuvée par le Conseil du Conservatoire de Varsovie.

École

de la technique du piano

par

les Professeurs du Conservatoire

ALEXANDRE RÓŻYCKI

et

ANTOINE RUTKOWSKI.

VII^{ième} édition.

Część I partie

cena
prix 1 r. 50 cop.

Część II partie

cena
prix 1 r.

WARSZAWA,

Skład główny w księgarni i składzie nut

M. Arcta

Nowy Świat № 53, róg Wareckiej.

VARSOVIE,

chez M. Arct

Librairie et Magasin de musique.

Halerya Lelciske
Kraków
1913.

Spis rzeczy.

(Część Ia)

I.	Ćwiczenia w obrebie pięciu tonów.....	str: 3
II.	Niezależność palców.....	„ 5
III.	Ćwiczenia diatoniczne progresyjne.....	„ 8
IV.	Ćwiczenia na rzutkość dłoni.....	„ 11
V.	Ćwiczenia na podkładanie wielkiego palca	„ 12
VI.	Gammy Majorowe i Minorowe (harmoniczne i melodyjne.)	„ 13
VII.	Ćwiczenia na akordzie doskonałym łamany	„ 18
VIII.	Ćwiczenia na akordach septymowych łamanym	„ 24
IX.	Ćwiczenia w progressyi chromatycznej	„ 29
X.	Tremolo	„ 31

Table des matières

(I^e partie)

I.	Exercices dans l'étendue des cinq tons.....	pag: 3
II.	Indépendance des doigts.....	„ 5
III.	Exercices diatoniques progressifs.....	„ 8
IV.	Exercices pour le poignet.....	„ 11
V.	Exercices pour passer le pouce	„ 12
VI.	Gammes Majeures et Mineures (harmoniques et mélodiques.)	„ 13
VII.	Exercices sur l'accord parfait brisé	„ 18
VIII.	Exercices sur des accords des septièmes brisés	„ 24
IX.	Exercices en progression chromatique.....	„ 29
X.	Tremolo	„ 31

9076

III

Mus.

Część II (Tryl, Tercje, Seksty, Oktawy etc.)

II^e partie (Trille, Tierces, Sixtes, Octaves, etc.)

Ćwiczenia w obrębie pięciu tonów.

I.

Exercices dans l'étendue des cinq tons.

3

Ręka prawa. Main droite. (powtarzać. (répét.) *simile*

A

Ręka lewa. Main gauche.

B

6 - 12 razy. 6 - 12 fois.

C

The image displays a page of musical notation for a guitar exercise, consisting of ten staves. The notation is written in a single system, with each staff containing a sequence of notes and fingerings. The piece begins with a large 'D' in the top left corner, indicating the starting point. The notation includes various fingerings (1-5) and articulation marks (accents, slurs). The piece is written in a single system, with each staff containing a sequence of notes and fingerings. The notation is written in a single system, with each staff containing a sequence of notes and fingerings. The piece is written in a single system, with each staff containing a sequence of notes and fingerings.

The musical score for the letter 'E' is written on a three-staff system. The first staff begins with a treble clef and a large 'E' in the upper left. The first measure of the first staff contains a sequence of eighth notes starting on G4, with a '1' above the first note and a '5' below the last note. This is followed by a double bar line and a repeat sign. The second measure of the first staff contains a sequence of eighth notes starting on A4, with a '5' above the first note and a '1' below the last note. This is followed by a double bar line and a repeat sign. The third measure of the first staff contains a sequence of eighth notes starting on B4, with a '1' above the first note and a '5' below the last note. The second staff begins with a sequence of eighth notes starting on C5, with a '5' above the first note and a '1' below the last note. This is followed by a double bar line and a repeat sign. The third measure of the second staff contains a sequence of eighth notes starting on D5, with a '4' above the first note and a '2' below the last note. This is followed by a double bar line and a repeat sign. The fourth measure of the second staff contains a sequence of eighth notes starting on E5, with a '2' above the first note and a '4' below the last note. The third staff begins with a sequence of eighth notes starting on F5, with a '1' above the first note and a '5' below the last note. This is followed by a double bar line and a repeat sign. The fourth measure of the third staff contains a sequence of eighth notes starting on G5, with a '5' above the first note and a '1' below the last note. This is followed by a double bar line and a repeat sign. The fifth measure of the third staff contains a sequence of eighth notes starting on A5, with a '3' above the first note and a '3' below the last note. The score ends with a double bar line and a repeat sign.

Three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (F). The notation consists of continuous eighth-note patterns. Fingerings are indicated by numbers 1 through 5 above or below the notes. The first staff has fingerings 1, 5, 3, 1, 3. The second staff has 1, 5, 1, 5, 1. The third staff has 5, 3, 3, 3, 5.

Niezależność palców.

II.

Indépendance des doigts.

Exercise 1. Two staves of musical notation. The first staff has a treble clef and the second has a bass clef. The notation consists of eighth-note patterns. Fingerings are indicated by numbers 1 through 5 above or below the notes. The first staff has fingerings 1, 2, 2, 3, 3, 4, 4, 5, 5, 4. The second staff has fingerings 1, 2, 2, 3, 3, 4, 4, 5, 5, 4.

Exercise 2. Two staves of musical notation. The first staff has a treble clef and the second has a bass clef. The notation consists of eighth-note patterns. Fingerings are indicated by numbers 1 through 5 above or below the notes. The first staff has fingerings 4, 3, 3, 2, 2, 1, 1, 2, 3, 2, 3, 4, 3, 4, 5. The second staff has fingerings 4, 3, 3, 2, 2, 1, 1, 2, 3, 2, 3, 4, 3, 4, 5.

Exercise 3. Two staves of musical notation. The first staff has a treble clef and the second has a bass clef. The notation consists of eighth-note patterns. Fingerings are indicated by numbers 1 through 5 above or below the notes. The first staff has fingerings 5, 4, 3, 4, 3, 2, 3, 2, 1, 2, 3, 1, 4, 3, 5, 3, 4, 2. The second staff has fingerings 5, 4, 3, 4, 3, 2, 3, 2, 1, 2, 3, 1, 4, 3, 5, 3, 4, 2.

6 4. ^{1 2 3 4} 4-5 fois. *simile*

bis bis

5. ^{1 2 3 4} etc.

6. ^{1 2 3 4} 3

7. ^{1 2 3 4} 4

8. ^{1 2 3 4} 5

9. ^{1 2 3 4} 1 2

10. ^{1 2 3 4} 2 3

11. ^{1 2 3 4} 4 3

12.

5 4

5 4

13.

1 3

1 3

14.

2 4

2 4

2 4

15.

3 5

3 5

16.

1 4

1 4

1 4

17.

2 5

2 5

18.

1 5

1 5

1 5

19.

1 2 3

1 2 3

20.

2 3 4

21.

3 4 5

22.

1 3 5

2 3 4

2 3 4

23.

5 4 3 2 1

5 4 3 2 1

3 4 5

3 4 5

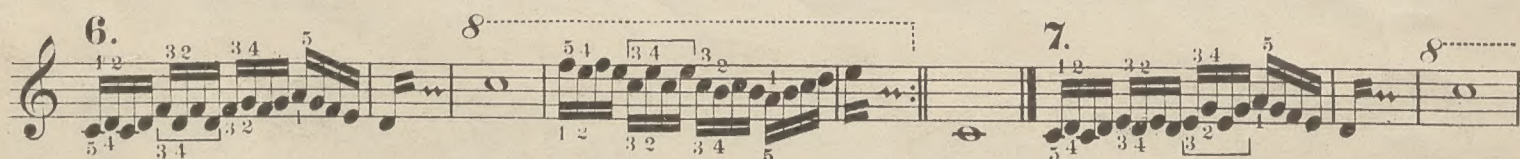
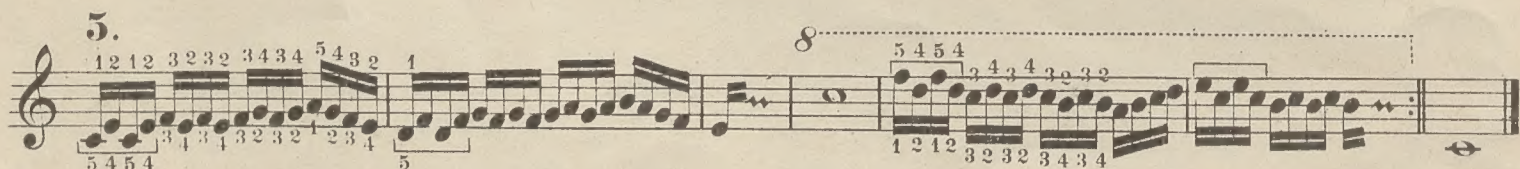
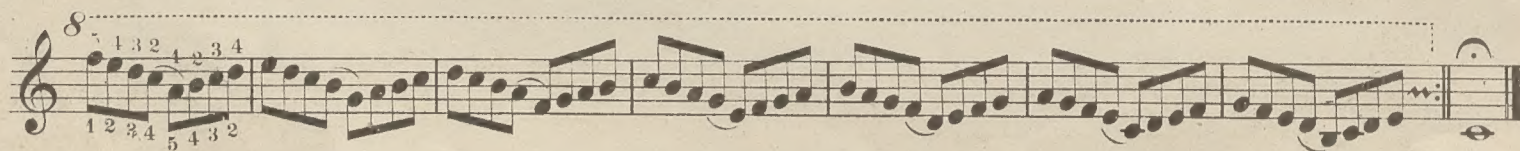
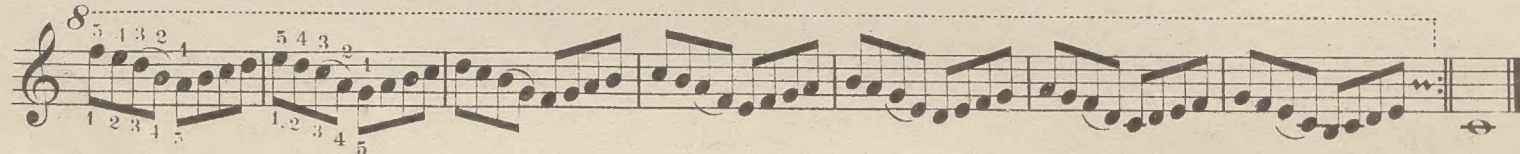
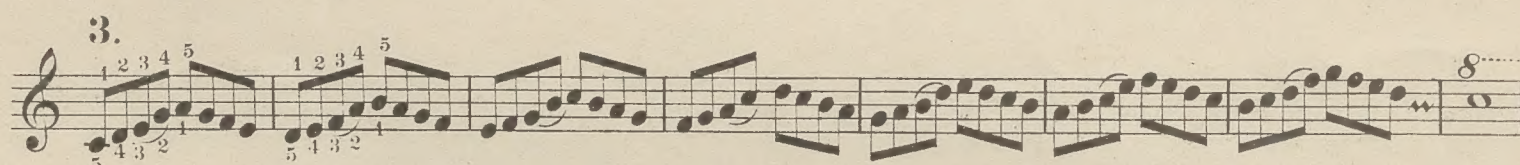
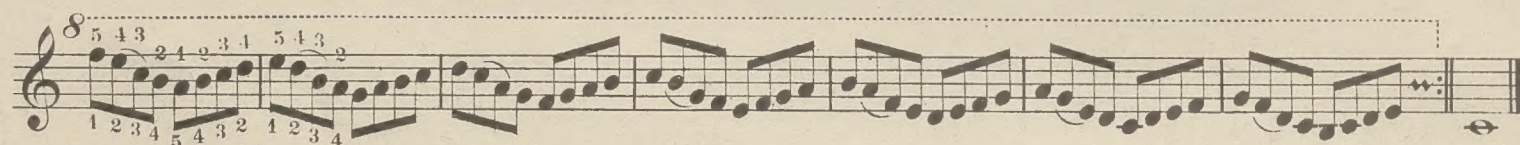
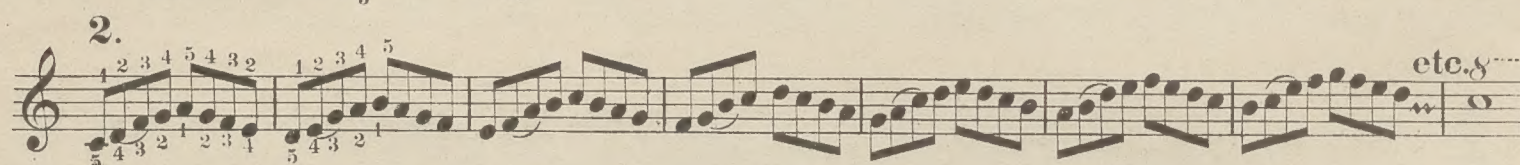
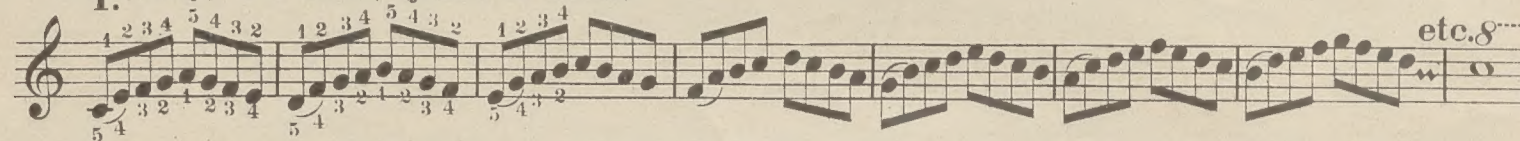
Ćwiczenia diatoniczne progressyjne.

III.

Exercices diatoniques progressifs.

3 - 6 razy.
fois.

1. grać przez 2 oktawy. (jouer deux octaves)



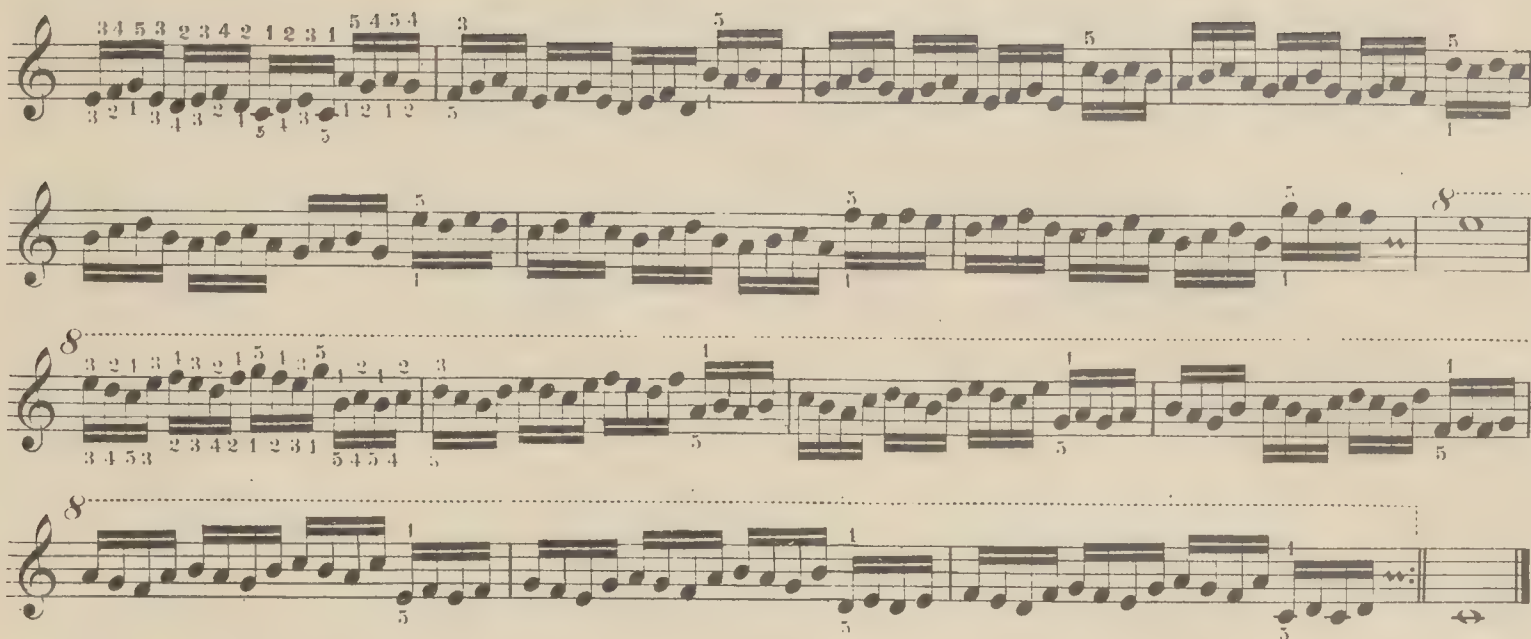
10.

11.

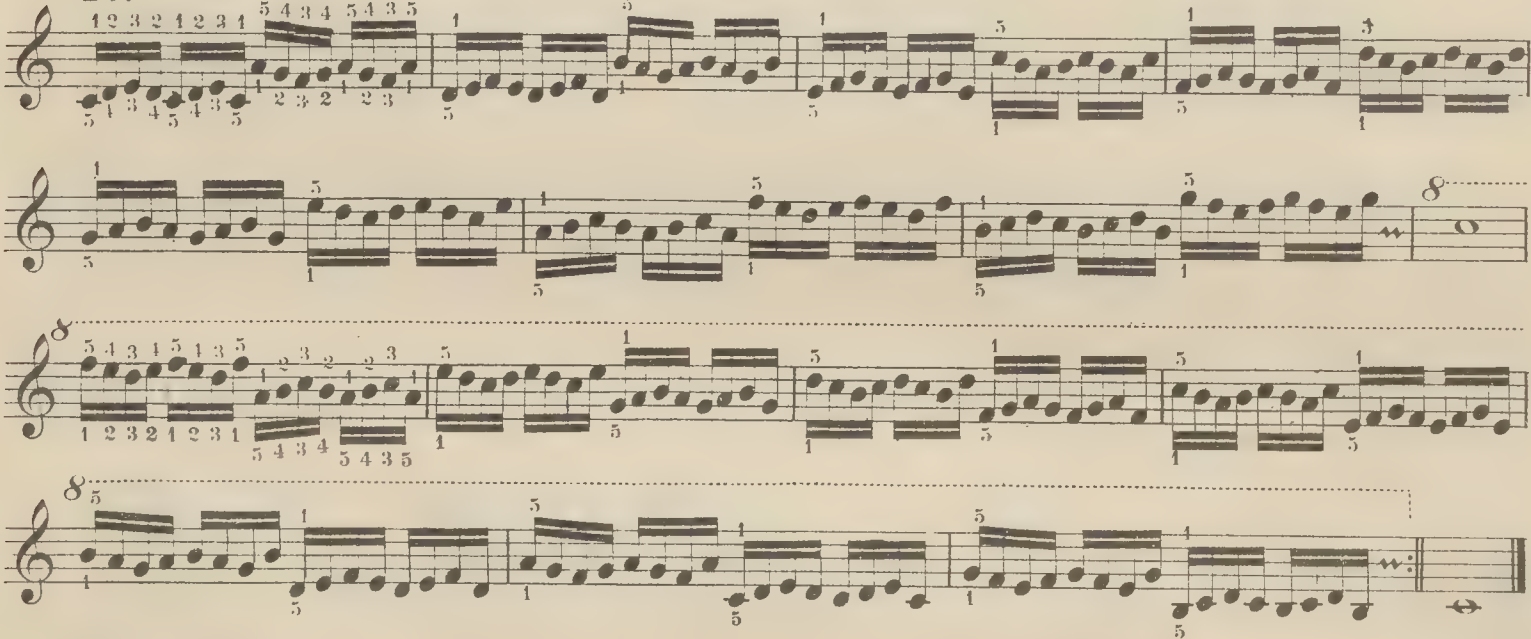
12.

13.

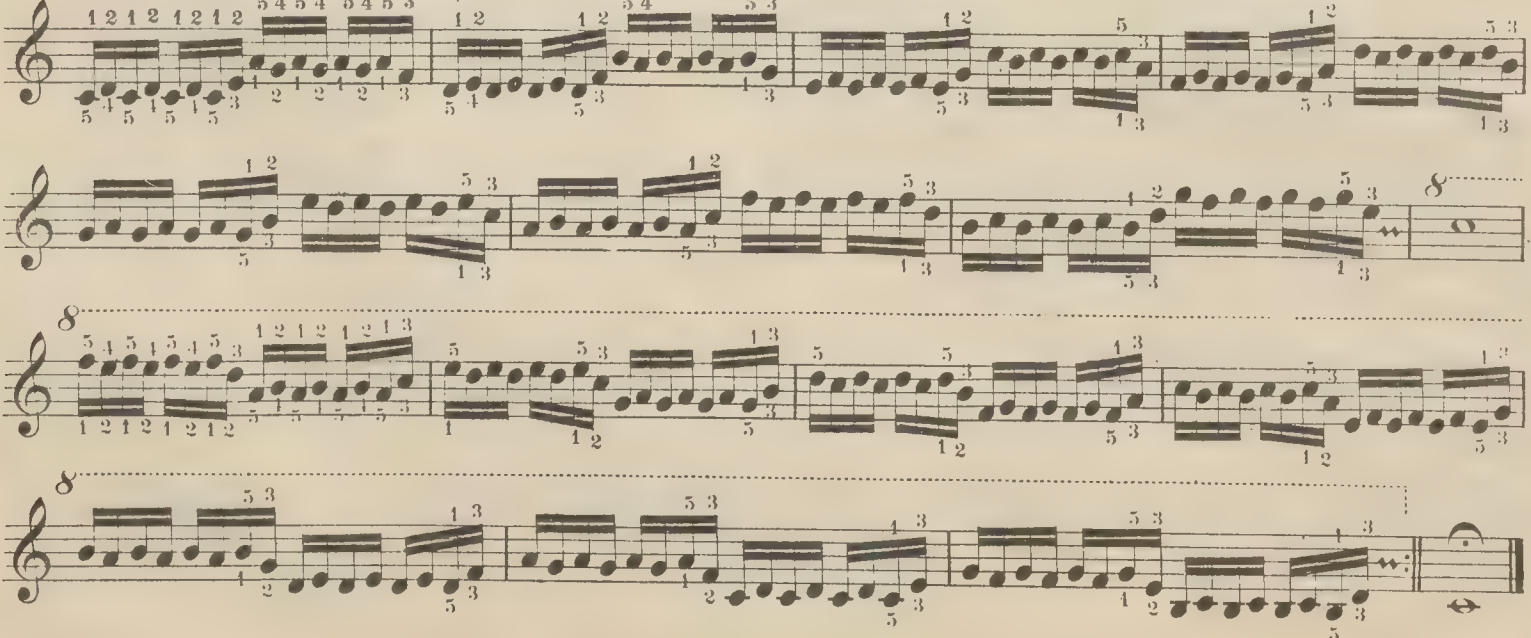
14.



15.

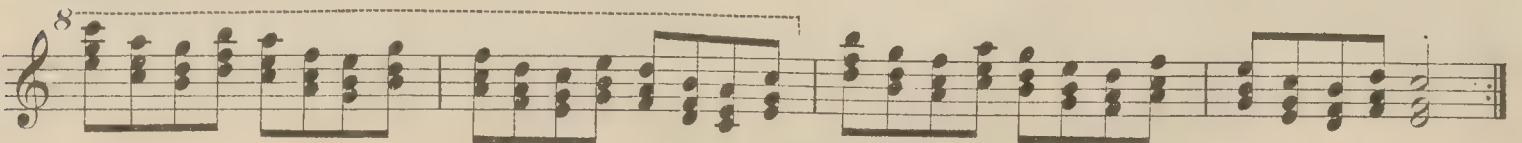
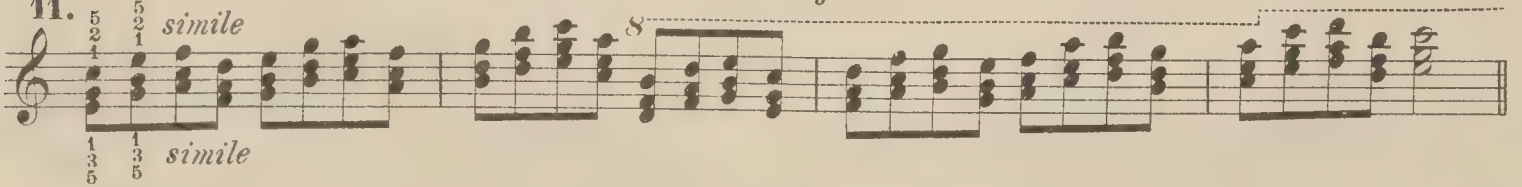
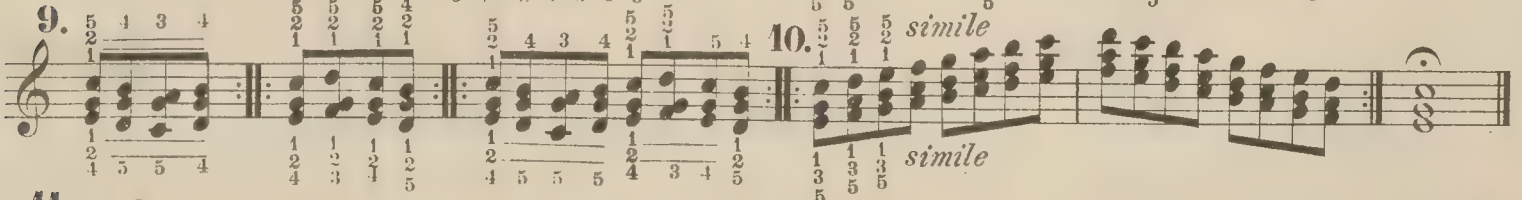


16.



Ćwiczenia na rzutkość dłoni. IV. Exercices pour le poignet.

1.



Ćwiczenia na podkładanie
wielkiego palca.

Exercices pour passer
le pouce.

1. 3-6 ^{pięć} _{tych}
Ręka prawa.

Main droite.

Ręka lewa.

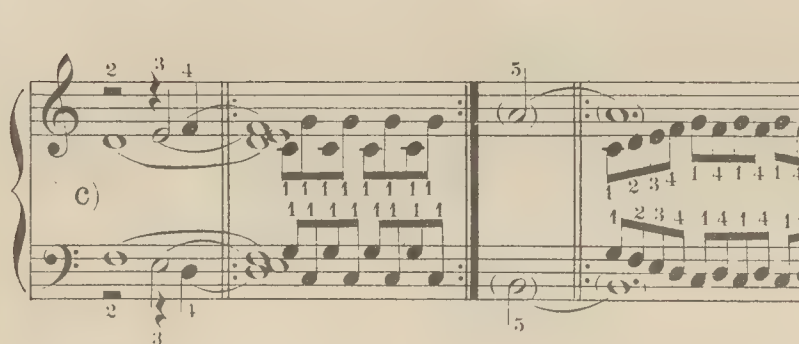
Main gauche.


2.


a) 

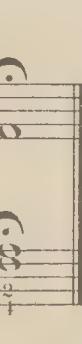
b) 

3.

c) 

a) 

b) 

c) 

4.



5.

a) 

b) 

c) 

VI.

Gammy Majorowe i Minorowe

(harmoniczne i melodyjne.)

Gammes Majeures et Mineures

(harmoniques et mélodiques)

Gammy Majorowe w oktawach.

a)

Gammes Majeures en octaves.

The musical score displays 12 major scales in octaves, each with its corresponding minor scale. The scales are arranged in pairs, with the major scale on the left and the minor scale on the right. Each scale is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-4 above or below the notes. The scales are as follows:

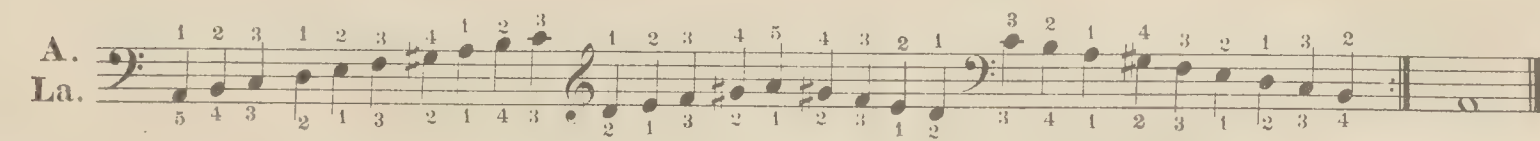
- C. Do:** C major and C minor
- G. Sol:** G major and G minor
- D. Re:** D major and D minor
- A. La:** A major and A minor
- E. Mi:** E major and E minor
- H. Si:** F# major and F# minor
- (Ces. Do b):** C# major and C# minor
- Fis. Fa #:** D# major and D# minor
- Ges. Sol b:** E# major and E# minor
- Des. Reb:** F# major and F# minor
- (Cis. Do #):** G# major and G# minor
- As. Lab:** A# major and A# minor
- Es. Mi b:** B# major and B# minor

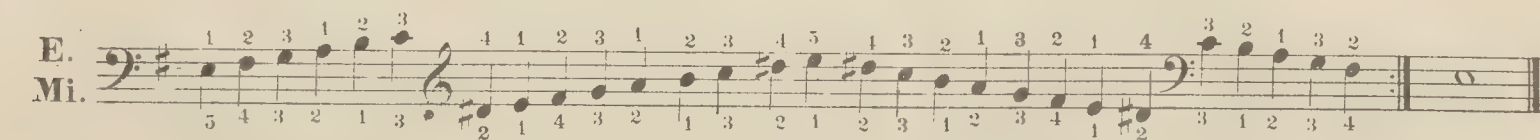
B. Si b. 

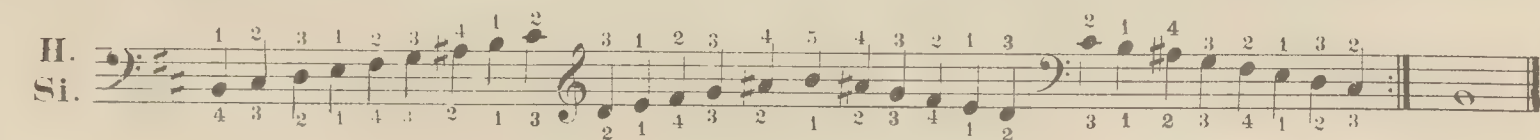
F. Fa. 

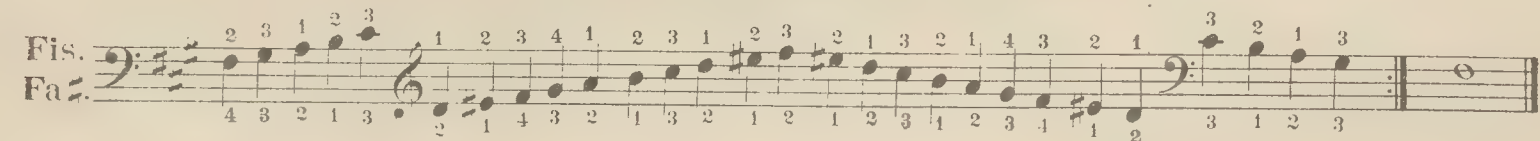
Gammy Minorowe harmoniczne
w oktawach.

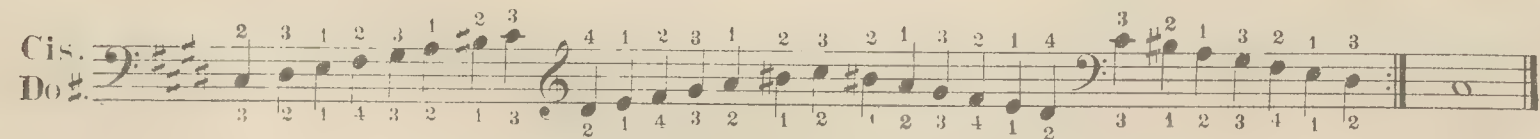
b) Gammes Mineures harmoniques
en octaves.

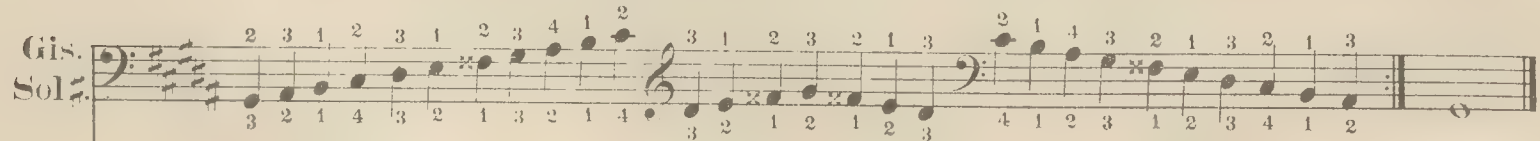
A. La. 


E. Mi. 

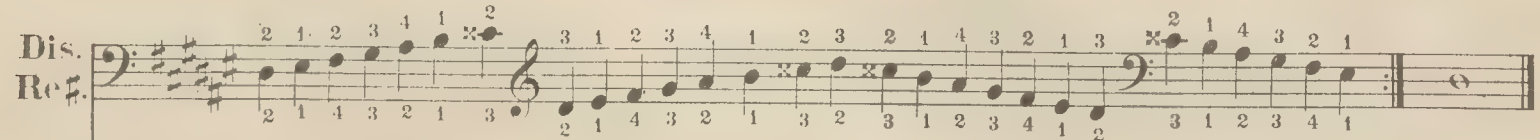
H. Si. 

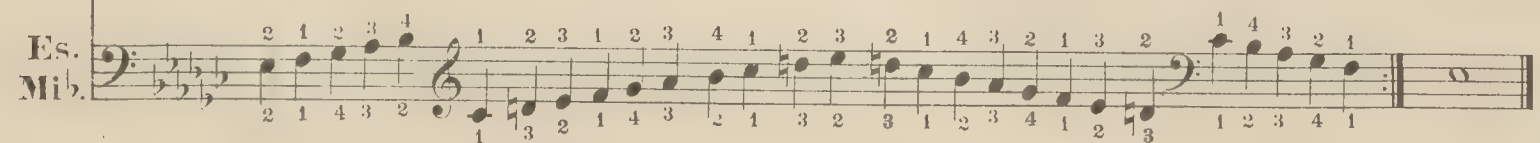
Fis. Fa. 

Cis. Do# 

Gis. Sol. 

(As. Lab.) 

Dis. Re# 

Es. Mi b. 

B. Si \flat

(Ais. La \sharp)

F. Fa.

C. Do.

G. So.

D. Re.

Gammy Minorowe melodyjne
w oktawach.

c)

Gammes Mineures mélodiques
en octaves.

A. La.

E. Mi.

F. Si.

Fis. Fa \sharp .

Cis. Do \sharp .

Gammes en tierces.

C. Do.

R. p.
M. d. (3)

R. l.
M. g.

Gammes en sixtes.

C. Do.

R. p.
M. d.

R. l.
M. gr.

4

Gammy Majorowe i Minorowe
w ruchu przeciwnym.

Gammes Majeures et Mineures
dans le mouvement contraire.

17

a) Maj:

b) Min: har:

c) Min: mél:

Gammy z nutami akcentowanemi.

Gammes avec des notes accentuées.

{ Grać we wszystkich tonacjach. }
{ Jouer dans toutes les tonalités }

Gammy chromatyczne.

Gammes chromatiques.

a)

b)

Ćwiczenia na akordzie
doskonałym łamanym.

VII.

Exercices sur l'accord
parfait brisé.

Nº 3 i 4 podług
numerów 1 i 2^{go}.
Nº 3 et 4 comme
les Nº 1 et 2.

5. *his* 2 *razy* 1 *simile*
fois

C.

Cis.

D.

Es. *simile*

E.

F.

Fis.

G.

As.

A.

B.

H.

coo

coo

Arpedżja w tonacjach majorowych.

Arpèges en tonalités majeures.

1. a) 3-6 ^{razy.} _{fois.}

C. Do.

G. Sol.

D. Re.

A. La.

E. Mi.

H. Si.

Fis. Fa#.

Des. Reb.

As. Lab.

Es. Mi b.

B. Si b.

F. Fa.

Arpedżja w tonacjach minorowych.

Arpèges en tonalités mineures.

b)

A. La.

E. Mi.

H. Si.

Fis. Fa#.

Cis. Do#.

Gis. Sol#.

Dis. Re#.

B. Si b.

F. Fa.

C. Do.

G. Sol.

D. Re.

Majorowe.

Majeures.

C. 3-6 *razy.* *fois.* **2. a)**

G. simile

D.

A.

E.

H.

Fis.

Des.

As.

Es.

B.

F.

Minorowe.

Mineures.

A. b)

E.

H.

Fis.

Cis.

Gis.

Dis. B. F. C. G. D.

Arpedżja z nutami akcentowanemi.

Arpèges avec des notes accentuées.

(Grać podług wzoru gammy C we wszystkich tonacjach.)

(Jouer dans toutes les tonalités d'après la gamme en Do.)

Arpedżja w ruchu przeciwnym.

Arpèges dans le mouvement contraire.

C. Do. Des. Re.

a) b) c) d) etc.

{ Grać we wszystkich tonacjach }

{ Jouer dans toutes le tonalites. }

Ćwiczenia na akordach septymowych łamanych.

VIII. Exercices sur des accords des septièmes brisés.

1. powt. rép. 2-4 fois, simile

2. powt. rép. simile

3. powt. rép. simile

4. powt. rép. simile

5.

6.

7.

ten.

simile

simile

ten.

simile

Arpedżja akordu septymowego. Arpèges de l'accord de septième.

1. a) 3-6 ^{raz.}_{fol.}

b) powtarzać. répét. 3-6 ^{f.} *simile*

C. Do.

Des. Reb.

D. Re.

Es. Mi.

E. Mi.

simile

F.
Fa.

Fis.
Fa#.

G.
Sol.

As.
La.

A.
La.

B.
Sib.

H.
Si.

2. a)



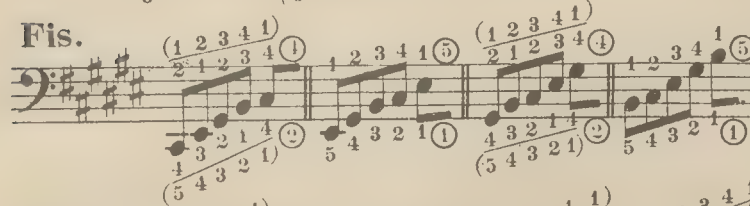

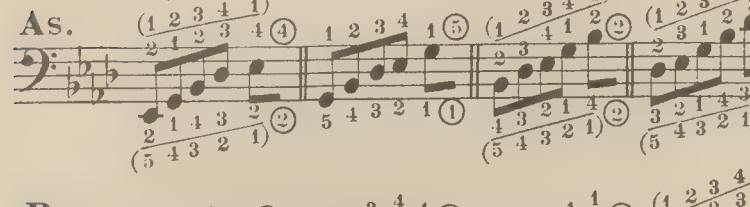
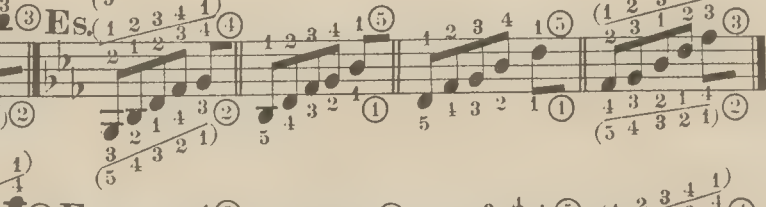
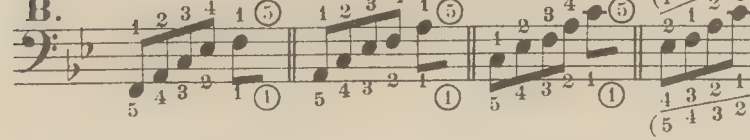
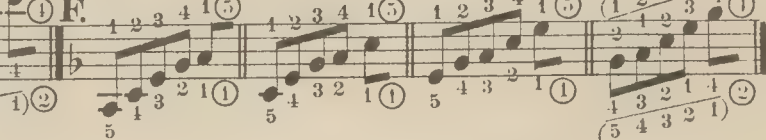
b)

c)

D.

A.

The page contains ten staves of musical notation for a guitar exercise. The first seven staves are for the first position (F, Fis, G, As, A, B, H) and the next three are for the second position (2. a), b), c). The notation includes various fingerings, slurs, and a 'simile' instruction. The page number 26 is in the top left corner.

E.  H. 
 Fis.  Des. 
 As.  Es. 
 B.  F. 

Arpedżja z nutami akcentowanemi.

Arpèges avec des notes accentuées.

1. a)  etc.

b) F. Fa.  etc.

2. C. Do. 

No 1. 2. { Grać we wszystkich tonacjach. }
 { Jouer dans toutes les tonalités. }

Arpedżja akordu septymowego
w ruchu przeciwnym.

Arpèges de l'accord de septième
dans le mouvement contraire.

a)

b)

c. Do.

1^{sz}a pozycja
1^{me} position

2^{ga} pozycja
2^{me} position

3^{cia} pozycja
3^{me} position

4^{ta} pozycja
4^{me} position

Des.
Re b.

{ Grać we wszystkich tonacjach }
{ Jouer dans toutes les tonalités. }

IX.

29

Ćwiczenia w progressyi
chromatycznej.Exercices en progression
chromatique.

1. 6-12 razy
fois

4

2. $\begin{matrix} c) 3 & 2 & 3 & 2 & 3 & 2 & 3 & 1 \\ b) 4 & 3 & 4 & 3 & 4 & 3 & 4 & 2 \\ a) 5 & 4 & 5 & 4 & 5 & 4 & 5 & 3 \end{matrix}$ $\begin{matrix} c) 3 & 2 & 3 & 2 \\ b) 4 & 3 & 4 & 3 \\ a) 5 & 4 & 5 & 4 \end{matrix}$ $\begin{matrix} c) 3 & 2 \\ b) 4 & 3 \\ a) 5 & 4 \end{matrix}$

$\begin{matrix} c) 1 & 2 & 1 & 2 & 1 & 2 & 1 & 3 \\ b) 2 & 3 & 2 & 3 & 2 & 3 & 2 & 4 \\ a) 3 & 4 & 3 & 4 & 3 & 4 & 3 & 5 \end{matrix}$ $\begin{matrix} c) 1 & 2 & 1 & 2 & 1 & 2 & 1 & 3 \\ b) 2 & 3 & 2 & 3 & 2 & 3 & 2 & 4 \\ a) 3 & 4 & 3 & 4 & 3 & 4 & 3 & 5 \end{matrix}$

$\begin{matrix} c) 1 & 2 \\ b) 2 & 3 \\ a) 3 & 4 \end{matrix}$ $\begin{matrix} a) 3 & 4 \\ b) 2 & 3 \\ c) 1 & 2 \end{matrix}$

3.

X. Tremolo.

31

3-6 razy fois

1. *simile*
a) 2 1 2 1 2 1 2 1 2 1 2 1
b) (1 2 1 2) etc.

2. *simile*
a) 3 2 1 3 2 1 3 2 1 3 2 1
b) (1 2 3 1 2 3) etc.

3. (1 2 3 4 1 2 3 4) 4321
a) 4 3 2 1 4 3 2 1 4 3 2 1
b) (1 2 3 4 1 2 3 4)

4. (1 2 3 4 5) 54321
a) 5 4 3 2 1 5 4 3 2 1
b) (1 2 3 4 5)

5. 4321 4321 4321 1
a) 4 3 2 1 4 3 2 1 4 3 2 1
b) 4 3 2 1 4 3 2 1 4 3 2 1

6. 5 1 4 3 2 1 5 1 4 3 2 1
a) (5 1 2 3 2 1) (5 1 2 3 2 1)
b) (5 1 2 3 2 1) (5 1 2 3 2 1) *simile*

7. 2 1 5 1 2 1 5 1 2 1 5 1
a) 2 1 5 1 2 1 5 1 2 1 5 1
b) 2 1 5 1 2 1 5 1 2 1 5 1

8. 4 5 1 5 4 5 1 5 4 5 1 5
a) 4 5 1 5 4 5 1 5 4 5 1 5
b) 4 5 1 5 4 5 1 5 4 5 1 5

4

